

Order D. Dis. No. 182 of 37/Edn., dated
Trivandrum, 8th February 1937.



**Proceedings of
the Government
of His Highness
the Maha Raja
of Travancore.**

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the Maha Raja of Travancore.**

Read: —

The Administration Report of the Department of Archaeology for the year 1111 M. E. forwarded by the Superintendent of the Department with his letter No. 32/37, dated the 19th January 1937.

Order D. Dis. No. 182 of 37/Edn., dated
Trivandrum, 8th February 1937.

RECORDED.

2. In view of its usefulness to the Department, the post of the temporary Artist Draftsman was made permanent from the beginning of the year.

3. Mr. R. Vasudeva Poduval B. A., Superintendent of Archaeology, was deputed by Government to attend the Eighth Session of the All-India Oriental Conference held in Mysore in December 1935. The Conference has been invited to hold its next session in Trivandrum in December 1937; and the invitation has been accepted.

4. Measures taken towards the conservation of the Padmanabhapuram Palace and the murals therein made steady progress during the year.

5. Trial excavations at Trikkakkarā were resumed; and two other excavations were conducted in South Travancore. The results of the experiments conducted by the Department in this direction are awaited. The working of this Department has been satisfactory.

(By order)

N. KUNJAN PILLAI,

Chief Secretary to Government.

To the Superintendent of Archaeology.
„ the Superintendent, Government Press.
„ the Central Printing Office.
„ the Legislative Section.
„ the Press Room.
„ the Account Officer.





OFFICE OF THE SUPERINTENDENT
OF ARCHEOLOGY, TRIVANDRUM,
14TH DECEMBER 1935.

From

R. Vasudeva Poduval Esq. B. A.,
Superintendent of Archaeology,
Trivandrum.

To

The Chief Secretary to Government,
Trivandrum.

Sir,

I have the honour to submit herewith the Annual Report of the working of the Department of Archaeology in Travancore for the year ending the 31st Karkidakom 1111 M. E. (1935—36 A. D.)

General

There was no change in the staff of the Department in the year. The Clerk-Typist of the office Mr. S. Suryanarayana Pillai availed himself of privilege leave for one month and two days from the 19th Vrischigom 1111 M. E. and also of sick leave for four months and eleven days in continuation. Messrs. P. Karunakara Panikker, H. Kulattu Iyer and M. Sankararaman were appointed to act in the leave vacancy.

Mr. B. Srinivasan Potti the Photographer of the Department also availed himself of privilege leave for fifteen days from the 2nd Chulam 1111, and again for twentyfive days from the 15th Medam to the 1st Edavam 1111 M. E. and in continuation sick leave for fortythree days. Mr. C. O. Ramachandran was appointed to act in the first instance; and Mr. M. Ramankutti Nair afterwards.

Mr. V. Padmanabha Pillai the temporary Artist-Draftsman of the Department was confirmed with effect from the 1st Chingom 1111 M. E. (vide G. O. D. Dis. No. 451/36/Edn. dated the 20th March 1936) in the scale of Rs. 25—3/2—40.

Tours

I was away on tour for seventysix days in the year for the collection and exploration of antiquities in the State. The Pandit-Assistant spent twentynine days in camp. The places visited by us are given in Appendix A. The main object of our tours in the State was to visit ancient sites of historical, archaeological or artistic interest with a view to finding out old inscriptions and works of art not hitherto brought to light. I was also away in Mysore as the State's delegate for a period of ten days in the month of Dhanu 1111 (December 1935—January 1936) to attend the eighth session of the All-India Oriental Conference.

The work of the year consisted mainly of epigraphy, excavation and conservation.

Epigraphy.

An important discovery of the year related to an ancient Vaṭṭeḷuttu inscription in the village of Perumpaḷutūr in the Neyyāttinkara Taluk about 15 miles south-east of Trivandrum. The record is engraved on the surface of the ruined "*balipīṭha*" of an ancient Viṣṇu temple which once existed there. The place is known as Tirunārāyaṇattukāvu; and there is even now in the vicinity an old Nair house bearing the name of Nārāyaṇattukāvu. The temple, which must once have been in a flourishing condition, had fallen into ruins by the ravages of time; and the debris was covered by earth. The inscription is assigned to the 8th century A. D., and belongs to the 10th year of the reign of the Āy-King Ko-Karunandaḍakkan, and refers to the construction of a "*balipīṭha*". Unfortunately the record is damaged at the end. Nevertheless, it is of great importance as it is the first of its kind discovered in the State north of Kuḷitūra in South Travancore; and no lithic inscription of this king was discovered during the last 3 decades. The Tripparappu copper plate mentions one Aviyalan Radakkan, the Perumbanaikkan of Śrī vallabha of Viḷiṇṇam, the manufacturer of arms and ammunition of Ko-Karunandaḍakkan; and it is not known whether the Viḷiṇṇam mentioned in this record has any bearing on the same¹.

The second inscription was copied from the basement of the *Dvajastambha* of the Kanyā Bhagavati temple at Cape Comorin. It is in *Grantha* script and *Sanskrit* language. The engraving is not deep. Though the department had copied this inscription twice previously, the impression was defective; and the estampage now taken has enabled a proper decipherment of the same. The inscription begins with "Śubhamastu-Namastuṅga—Śiraścumbi—Candra-cāmaracāraṇē Trailōkyanagarārambhamūlastambhāya Śambhavē" and describes the *praśasti* of the Vijayanagar Dynasty of kings. It may be mentioned in this connection that there is also another inscription discovered at Cape Comorin relating to the Vijayanagar Kings.

The third lithic record was found on the left side of the pillar at the entrance behind the *Dvajastambha* of the Kanyā Bhagavati temple. It is dated in Kollam 740 Ādi 10 (1565 A. D.) and mentions one Dēviyār, daughter of Āṇḍicci Ammai of Īsanti-maṅgalam, who made some gifts to the temple. This inscription is also very much damaged.

¹, Vide page 199. T. A. S. Vol. I.

The fourth one is engraved on the western *prākāra* wall of the Kanyā-Bhagavati temple. It is in *Vatteluttu* script, and belongs to the Cōla King Rāja Rāja Kēsari Varman, and is dated in his fifteenth year (1000 A. D.). The purpose of the inscription is the gift of twentyfive sheep for a perpetual lamp. The record begins with the historical introduction beginning with "Tirumakalpōla-perunilaccelviyum" etc.

The next inscription was discovered in the Sthāpunāthasvāmin temple at Śuchīndram. It is engraved on the northern wall of the gate of the eastern *Gōpura*; and refers to the construction of the temple *Gōpura* in Kollam 720 (1545 A. D.) by King Viṭṭala. The text of the record is engraved in the *Grantha* script; and a translation of it in Tamil is also found just below. Unfortunately both the *Grantha* and Tamil portions of the record are very much damaged.

The sixth inscription relates to a well preserved lithic record engraved on the four sides of a standing stone, west of the *Gōpura* of the Sthāpunāthasvāmin temple, Śuchīndram. Its script is in Tamil; and it is dated in *Saka* 1626 *Kollam* 850 *Māsi* 26. It refers to the settlement of accounts in connection with the "*pūja*" and the special feeding "*Santi*" "*Udama*" etc. of the temple of Sthāpunāthasvāmin between *Svarūpam* (king) and the temple Assembly. The last of the epigraphical records copied in the year was also from Śuchīndram. It is engraved on the north wall of the main gate of the *Gōpura* in front of the temple. It is in Tamil script and is dated in Kollam 622 (1447 A. D.). This inscription is important as it mentions the additional title of Śaṅkaranārāyaṇa Mūrti Vēlaikāraṇ to the Travancore King Bhūtala Vīra Rāma Varma. It states that when the king was encamping in his palace at Talaikulam in Malai-maṇḍalam, he ordered certain "*pūjas*" to be performed in the temple of Tiruvēṅkatamudayār on the day of the natal star Rōhiṇi of Viṭṭalēśvara the Vijayanagar Viceroy, out of the saving resulting from the abolition of certain posts such as *Kēlvi*, *Āṇnai* etc., except Śrī-Kāryam and Śrīkārya Kaṇakku.

A copy of a copper plate grant was also examined in the year similar to the one published in Vol. VIII. page 13, of the Travancore Archaeological Series, belonging to the reign of Vēṅkatarāya the Vijayanagar King. Its script is Nāgari and its language is Sanskrit. The date of the inscription is *Saka* 1508 Vyaya, Kārtika, Uthāna Dvādaśi of the bright half of the moon. The record relates to the gift of a village named Śrī-Parti Kulasekara Nallūr near Kṛṣṇasamudram to various Brāhmins belonging to different families,

Excavation.

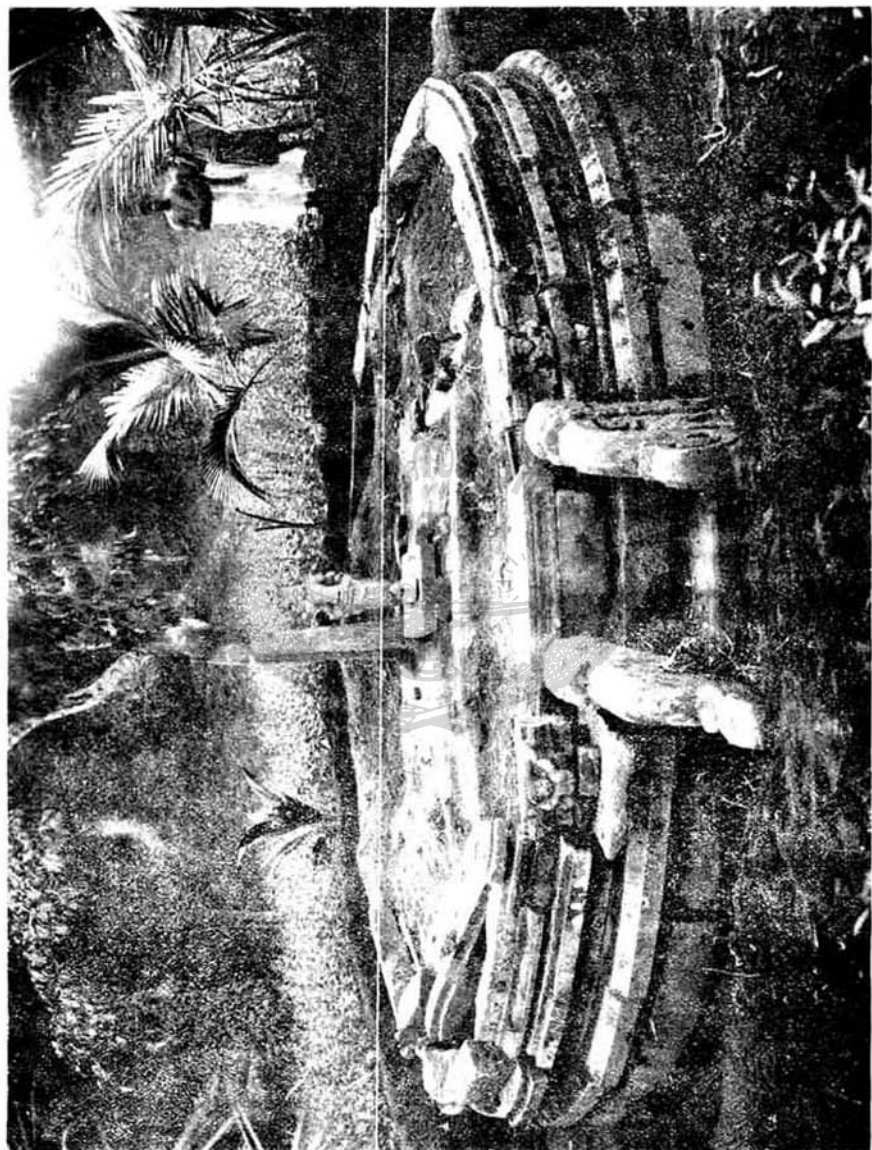
An aspect of archaeological work which had long remained to be taken up by the Department related to excavation. A preliminary attempt in the direction was made last year at the ancient site of Trkkākkara, where, after trial diggings, it was found possible to exhume a few relics of old monuments. This year, a systematic attempt was made to continue that work. The excavation was started on 24-11-1111 on the western side of the temple from north to south to unearth the old boundary wall built of laterite stone. The place was so overgrown with vegetation that at the outset it had to be cleared before any digging could be commenced. Secondly, there was the lack of skilled labour at the spot; and the local workmen had to be trained in the use of the pickaxe and the spade lest they should damage the precious relics. At first, a trench of two feet width was dug to trace out the relics of the old wall. After that the excavation was started from the top surface to a depth of seven feet and in some places to ten feet, before the old laterite wall could be exhumed. A distance of about 580 feet was dug; and then it was found that the whole wall was built of laterite stones each measuring 17" in length, 10" in breadth, and 6" in thickness. In the course of the excavation, the relics of the old *Gōpura* of the temple and also the basements of five chambers and the foundations of a building were discovered. After this was done, the work was continued on the other three sides also; and the relics of the boundary wall to a depth of 2 feet were traced. When this was finished, the accretions of earth and shrubs on the old masonry walls were scraped and removed. Within the precincts of the temple there was dense jungle which also was removed before any further work was done. In the course of clearing, a broken stone image of Viṣṇu, one of Nāgayakṣi, a stone lamp and a bronze horn cap were discovered. Of these, the Viṣṇu image measures 11" in height and 7" in breadth, and the Nāgayakṣi 10" × 6". Of the two, the Viṣṇu image is a good example of indigenous sculptural workmanship suggesting an air of spiritual force and repose. The length of the stone lamp is 7½" and its breadth is 4". In the course of the excavation about 22500 c. ft. of earth was removed; and the average excavated width was about 5ft., and depth 3½ft. Of the excavated wall, a length of about 120 ft. was built on hard laterite surface. The total length of the wall after excavation was found to be 560 ft. of which the space occupied by the *Gōpura* is 35 ft. Round the premises, the remnants of four old temples were also exhumed, but nothing except the old stone basement to a depth of about 2 ft. was found.



View of the excavated outer wall of the temple at Trikkakkara.







View of the excavated circular Sival at Pinnapalati.

The second excavation undertaken in the year was at Cape Comorin, at the site of the old Guhānāthasvāmī temple, with a view to exhuming the inscriptions engraved on the base of the shrine. On the three sides of the temple an area of about 200 ft. in length, 28" in width, and 12" in depth was excavated. In the course of the work, thirtyfour stone slabs containing inscriptions were exhumed; (all these records have been already published by the Department); and one bas-relief $5\frac{1}{4}$ ft. in length, $1\frac{1}{2}$ ft. in thickness and $1\frac{1}{2}$ ft. in breadth containing exquisite stone sculptures; also a stone image of Kālabhairava $2' \times 1' \times 6''$, and a Kaivari or parapet stone $4\frac{1}{2}' \times 2\frac{1}{2}' \times 1\frac{1}{4}'$ containing an inscription were discovered. Of these, the women figures in the bas-relief are a marvel of delicate grace and beauty with carefully modelled limbs. They have also an expression of delicate strength in the structure of their body. The image of Kālabhairava is broken. Nevertheless it has an expression of a spiritual presence heightened by a graceful vitality and rhythm. Besides these, the relics of a stone wall 56 ft. 9 ins. in length were also unearthed at the side to a depth of about two feet. The whole place was covered with dense thickets and thorny bushes; and these had to be removed before any work could be done at the spot.

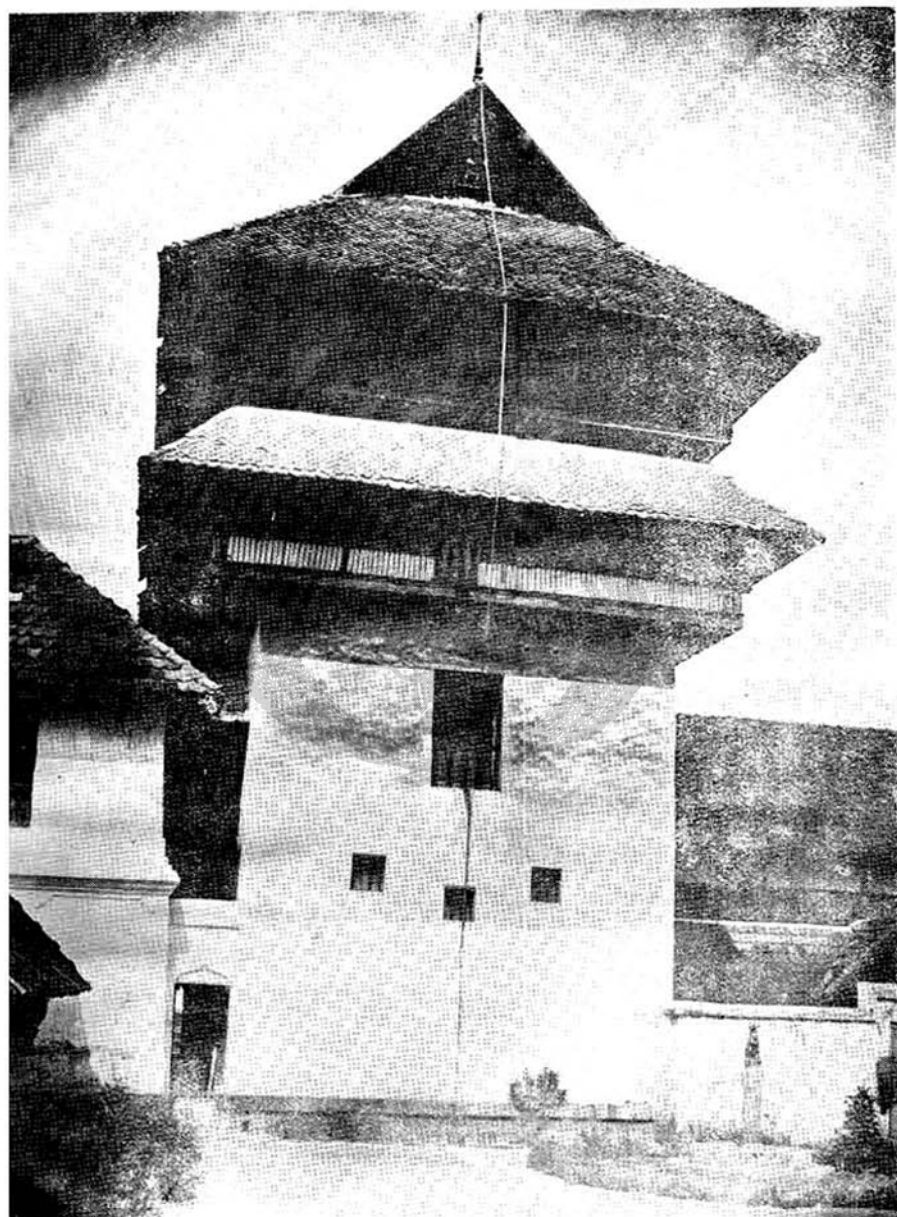
The most important of the excavations in the year was the one undertaken at Nārāṇattukāvu in Perumpalūr. An inscription in *Vatteluttu* script was discovered at the site early in the year which, when deciphered, led me to believe in the existence of an old temple there. The place was overgrown with dense vegetation; and there was absolutely no trace of any monuments disclosed to public view. After digging trial trenches, the existence of a stone structure came to light. Continuing the excavation to a depth of 6 ft. from the surface, I came across the foundations of the Garbhagrha of an old temple, together with the broken pieces of a Viṣṇu image. The basement of the edifice is circular and measures 11 ft. in radius. The inside measurement of the structure after the excavation is 7 ft. square. The Viṣṇu image is 3 ft. high from the pedestal and 1 ft. wide. The figure of this image is of skillful workmanship and is remarkable for its power of expression and quiet serenity. Continuing the excavation seven stone pillars of the temple were discovered. Each of these measured 5 ft. 2 inches in length and 9 inches in thickness. The remnants of the old *mandapa* in front of the Garbhagrha were also come across; and the slabs with which it was built were each found to measure $10\frac{1}{2}$ ft. in length, 2 ft. 2 inches in width and 10 inches in thickness. The *mandapa* must have been about $10\frac{1}{2}$ ft. square.

The total expenditure incurred on excavation in the year was Rs. 294 chs. 24 and cash. 5.

Conservation.

This important branch of Archaeological work received in the year an increasing recognition; and my main attention was concentrated on the preservation of the ancient palace at Padmanābhapuram in which an important discovery of old mural paintings was made by me last year. The place is so decorative and so full of historical and architectural interest that it was thought imperative that necessary steps should be taken to make it an object of special attention and care. For a number of years the importance of this palace was not recognised; and much vandalism was perpetrated resulting in the destruction of some of the precious edifices. Portions of the palace were also used for local official purposes. The palace buildings are under the charge of the revenue authorities; and their maintenance and repair are looked after by the Marāmat Department. With a view to treating this monument with the loving care and historic reverence that it demands, Government was addressed on the special character of this grand old palace and on the necessity of a legislation for the preservation of ancient monuments in the State. Government were pleased to accept my suggestion, and to order the following recommendations being carried out expeditiously as the first step in the conservation of the ancient palace.

- (1) That the inner and outer walls of the palace be white-washed and plastered with *chunam* to give them an appearance of grace and cleanliness.
- (2) That the wooden doors, windows, ceilings and rafters of the buildings of the palace be repaired, cleaned and painted with wood-oil or any other wood preservative.
- (3) That the loose windows and doors be permanently fixed.
- (4) That the floors of the various rooms be repaired and painted with black plaster as of old.
- (5) That the patches on the walls inside and outside be filled.
- (6) That the modern tiles be replaced by the old Dutch tiles known also as R. P. tiles particularly on the eaves of the main four storeyed building containing the mural paintings.
- (7) That the crested ridges of the above-mentioned building be replaced wherever they are missing.

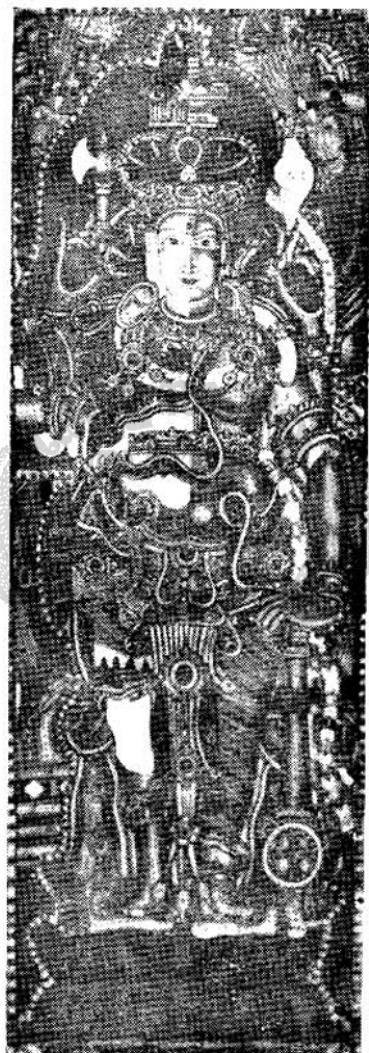


View of the Palace at Pahuana-shapuram containing mural paintings.





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Painting of Harihar
Pohannabhapuram Palace.

- (8) That the coating of *chunam* on the sculptures and inscriptions of the *Navarātri Maṇḍapam* be removed.
- (9) That the local 1st Class Magistrate's Court, the *Dēvasvām* and *Marāmat* offices, and the *Pakuthy Cutcherry* be shifted from the Palace buildings.
- (10) That sign boards and labels be put up on the different structures in the Palace.
- (11) That steps be taken to preserve the exquisite murals and to copy and reproduce them.

Government were also good enough to sanction a sum of Rs. 4500 for the purpose of repair and renovation suggested by me; and they were carried out in the year by the *Marāmat* Department in consultation with me. Later, Government sanctioned another sum of Rs. 2750 being provided for the restoration and preservation of the murals in the Palace; and the work has been taken up. As a first step in that direction, outline tracings of four panels depicting *Hari Hara*, *Arddhanārīśvara*, the Dance of *Naṭarāja* and *Ganēśa* worship were taken up and completed in the year. They have since been reproduced in colours.

The painting of *Hari Hara* ($3'3\frac{1}{2}" \times 1'2"$) depicts the figure of *Viṣṇu* on the left side and that of *Śiva* on the right, the former being painted in bluish green colour and the latter snow white. This picture symbolises the religious catholicity so characteristic of Hinduism in India, and shows the unity of *Śaivism* and *Vaiṣṇavism*.

The figure has four hands, the back right hand holding a *Paraśu* or battle axe, and the front right a broken *kapāla*, while the back left hand holds a *Śanka* or conch, and the front left, in *Katyavalambita* pose resting on a *gada* the top of which is shaped like a *Cakra*. On the hands are seen *Kaṭaka*, *Valaya*, *Kēyūra*, *Aṅgada* and other ornaments. A garland of skulls is found on the breast of *Hara*; while *Hari* wears a *Hāra* or garland of pearls. The left half has a *Vanamāla* in addition to these. Both the figures of *Hari* and *Hara* have necklaces, the neck of *Hara* being painted in blue. *Hara* is clad in elephant or tiger skin, and *Hari* has a *Pītāmbara*.

On both the figures are seen *Udarabandha* and *Kaṭibandha*. The legs of the two halves are straight and in *samabhāṅga* posture and have on them anklets of different kinds. An *Yajñōpavīta* is also seen on the body, the one of *Hara* being of *Nāga*. On the ears are found *Kuṇḍalas*; *Hari* wearing a *Padmakunḍala* and *Hara* a *Simhakuṇḍala*. The figure of *Hara* has his third eye on the right forehead, and a *Jatā-makuta* adorned with *Gaṅga* and a crescent

moon, while Hari has a *Kirita* set with precious stones. Behind the image of this whole figure, a Śrī-Cakra is seen which extends down to the legs. Two Rṣis with their hands in *añjali* pose over their head are seen on either side; and the whole figure is painted standing on a *Padmapīṭha*. This painting is drawn with a delicacy and sympathetic care and with an economy and restraint combined with a grand imagination which gives us the impression of a quiet and restful pose coupled with a magnificence of strength and majesty.

The picture of Arddhanārīśvara ($3'7\frac{1}{2}" \times 1'6\frac{1}{2}"$) which was next copied, is beautifully painted with symmetry and rhythm and a heightened vitality and graceful line of decoration. This figure symbolises the commingling and harmonising of the virile qualities of man with the gentle qualities of woman. In it we get the impression of the mellowing of strength and intellect with gentleness, sympathy and tenderness reaching out to the infinite. In this picture the right half is occupied by the figure of Śiva and the left half of Pārvatī. The male half has a *jatimakuta* adorned with Gaṅga but without the crescent moon. On the ear is seen a Simha Kuṇḍala, and the third eye is painted on the forehead. The female part of the figure is painted in green colour and has a *Karandā Mukuta*, a knot of hair with bands of jewelled ornaments and garlands. On the ear is seen a *Patra Kuṇḍala*; and different kinds of *Kaṅkaṇas* and *Kēyuras* adorn the hands. There are necklaces on the neck and a garland of pearls on the breast. A red silk cloth with *Kuñchas* which descends to the anklets is also shown kept in position by *Udarabandha* and *Katibandha*. A number of anklets give the legs an added grace and beauty. The whole figure of Arddhanārīśvara is depicted with four hands, the right upper hand holding a *para-śu*, the lower one a *trisūla*, and the left upper hand having a *Pāśa*, the lower arm holding a red lotus flower. The figure is painted as standing on a lotus pedestal with a background nicely decorated, in which four devotees, two on either side with their hands joined in *añjali* pose and raised to the breast are painted. They are the Rṣis worshipping the Śiva-Śakti; and their long black beards have a realistic touch about them. An exquisite wistful disillusionment pervades this picture; and there is in it a marvellous power of draughtsmanship combined with a glowing refinement of colours.

The third figure ($4\frac{3}{4}' \times 3\frac{1}{2}'$) copied is that of the Dance of Natarāja. In artistic finish and expression, it is not so exquisite as the one already copied by the Department from the temple at Eṭṭumānūr in the previous year. The whole picture is resplendent with an exuberant richness of detail and has a fairly high order of emotional and artistic expression.

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Painting of Ardhanarishvara
Padmanabhapuram Palace.





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The Dance of Natya Raj : Padmanabhapuram Palace.

What is seen in the picture is the motif of a pulsating life, the energy and rhythm of the life's force in the universe, a motif unique in its grandeur, solemnity, vitality and execution. The great God Śiva is depicted as performing his dance of creative energy, sending waves of life through inert matter. A sense of rapture and a grace of balance and movement are beautifully expressed in this picture. The artist who has painted this picture has followed the *Uttamadaśatūla* measurement and has used the red, white, green and black colours in painting the various figures. A sixteen-armed Śiva is a unique conception peculiar to Kēraḷa. Unlike the figure of Naṭarāja in the Eṭṭumānūr temple, we find in the Padmanābhapuram painting the right and left legs of Śiva placed on the Apasmāra. In the Eṭṭumānūr painting, it is the left leg that tramples on the demon. The right and left hands of the Apasmāra are depicted in the Eṭṭumānūr painting as holding the tail of a snake whose hood is raised near his right leg. In both, the Naṭarāja figure is painted in white colour as though smeared by ashes. The forearms and the legs below the knee and the belly below the navel are seen smeared with *Sindūra*. The figure has sixteen hands, the right seven holding a *paraśu*, *ankuśa*, *damaru*, *snake*, *agni*, broken *Kapāla* and a *śāla* respectively, while the eighth one has a *Rudrākṣa* garland. In the left seven hands are seen a *Mrga*, *Jvālāmāla*, *pāśa*, *asi*, *ghaṇṭa*, *Kapāla* and *Risabha* on a long pole; and the eighth one is in the *Dandahasta* pose and holds two iron jingling poles. On the ears of the Naṭarāja figure are seen *Kuṇḍalas* one of which is *yālīkuṇḍala*. The mark of *kālākūṭa* devoured by Śiva is also shown in the figure painted on his neck. The neck has a *Kapālamāla*, while *Jvālāmāla* goes down through behind the head from the raised left hand to the extent of the right knee. The right leg is a little raised and a number of figures of demons such as *Jwalamukhi*, some Gods such as *Brahma*, *Viṣṇu* *Gaṇeśa*, and *Subrahmaṇya* with their vehicles, and *Pārvati* riding on a bull are also painted in this picture. Some of the figures in this panel are stiff and conventional, but the whole picture has in it a powerful effect of light and shade. A gorgeous glowing colour bathed in a wonderful golden red hue, bringing about a magnificence of strength and majesty, is a pervading characteristic of the whole painting.

The worship of *Gaṇeśa* (4' x 3'4½") is the other panel that was copied from the palace in the year, in which there is a portion depicting a party of musicians with a unique grace and suppleness. The figures in it are realistic, and full of grace and vigour despite their wistfulness and notwithstanding the hardness of their outlines. There is an atmosphere of captivating domesticity about

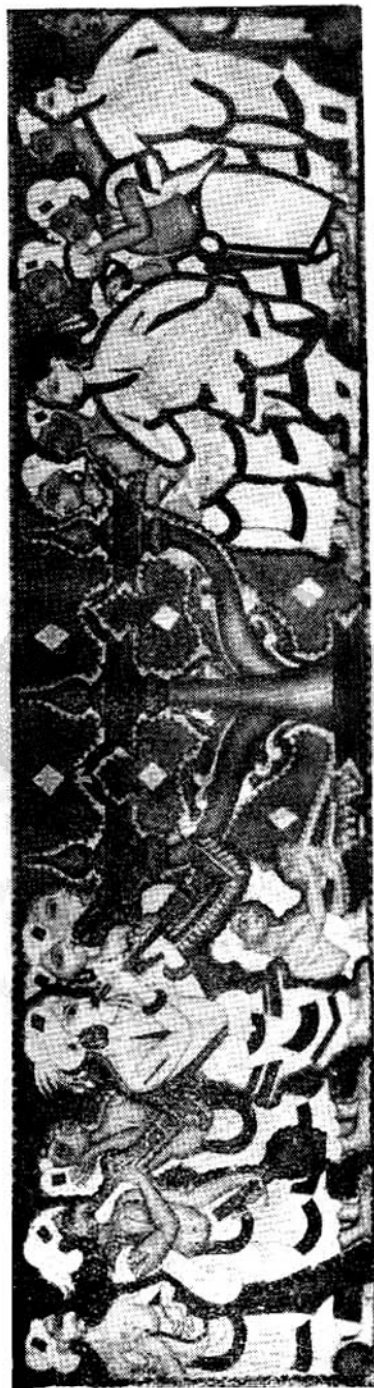
them. What gives them a distinguishing character is the exquisite suavity and deliciousness of look and ornaments, all beautifully shaped and resplendent with expression. There is a dreamy and languorous magic about them: and the whole scene gives an air of playfulness without being trivial, grandiose without being pompous, dainty without being empty and carefully compounded without being stilted. On the whole, it is a strangely arresting composition of figures.

In addition to the above, a mural painting of supreme interest, depicting as it does a palace scene, was discovered in the Karuvēlappura Mālīgā attached to the Fort palace at Trivandrum. It belongs to the early 18th century; and though it is considerably damaged, I was able to take an outline copy of a portion of it measuring $3'2'' \times 1'4\frac{1}{2}''$, representing a court scene, in which the treatment of the women figures is a masterpiece of realism and pictorial arrangement. There is in it a brilliance of finish and artistic expression, and above all, a fascinating element of beauty and grace brought about by the perfection of the bodily decoration and finish of the various women figures. The coiffeurs of these figures have a magnificence and delicate finish; and they are drawn with wonderful accuracy. One figure in it, that of an old princess of the Royal Family holding *Rudrākṣa* beads and watching something that is going on is very life-like and has a boldness and naturalness of conception. The costumes of all the women figures are charming; and their braided hair together with the various jewels and ornaments they wear particularly the bracelets, ear-rings and nose rings have a great local interest and beauty. Each figure is different in its expression from the rest, and in each there is a fascination brought about by a creamy lusciousness of paint, and pomp of stylishness, serenity and poise.

Miscellaneous.

Information was received in the year of the visit of Mr. H. Hargreaves, Retired Director General of Archaeology in India, as representative of the Museums Association, London in the course of his tour on a survey of the museums of India and Burma; and under orders of Government, the work of preparing a catalogue of the exhibits in the Government Museum, Trivandrum, was undertaken and finished in the year. Later, Government were pleased to place the Museum under my administrative control, combining it with the Sri-Chitrālayam (the State Picture Gallery). I took charge of the institution on the 20th Karkatakam 1111; and within a few days, the re-arrangement of the exhibits of the arts and crafts section was

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The Panel of Musicians (Padmanābhapuram Palace)



taken up by me. In my task, I had the benefit of the advice and co-operation of Dr. James H. Cousins who happened to be in Travandrum at the time. Towards the end of the year, the main central hall of the Museum was completely overhauled; and the superfluous geological and ethnological exhibits were removed to the Library building which has since formed an annexe to the main Museum.

Secondly, the compilation of a topographical list of inscriptions in the State which was under preparation for the last few years was almost completed in the year.

Sri Chitralayam.

In my report for 1110 M. E. mention was made of the organisation of a State Picture Gallery called the Sri Chitralayam under the auspices of Government and as an annexe of the Archaeological Department. On the 9th Kanni this year, the institution was opened by His Highness the Maharaja; and since then, it has been placed under my supervision. The Gallery now contains a representative collection of ancient, medieval, and modern Indian paintings, and also specimens of Tibetan, Chinese and Japanese art. A considerable portion of my time in the year had to be spent in the working of the institution.

Publication.

The first proof of Vol. IX of the Travancore Archaeological Series has been seen through the Press and the strike-off order for Vol. VIII was given.

Subjoined is a statement of the receipts and expenditure of the department.

Expenditure.

	Rs.	Chs.	C.
Salary of Superintendent	3000	0	0
Establishment	2638	20	7
Travelling Allowance.	741	6	4
Contingency.	1552	23	0
Total.	7932	21	11

Receipts.

	Rs.	Chs.	C.
Sale of Elements of Hindu Iconography.	195	0	0
Sale of Archaeological Publi- cations.	1	24	0
Total.	196	24	0

I have the honour to be,
 Sir,
 Your most obedient servant,
 R. VASUDEVA PODUVAL,
Superintendent of Archaeology.



APPENDIX A.

PLACES VISITED BY THE SUPERINTENDENT OF ARCHEOLOGY
IN THE YEAR 1111 M. E.

	<i>No. of days.</i>
<i>Chingam.</i>	
Padmanābhapuram.	
Kiḷimānūr.	6
<i>Kanni.</i>	
Vaikam.	
Udayampērūr.	
Pārthivapuram.	5
<i>Tulam.</i>	
Cape.	
Vattakkōtta.	
Padmanābhapuram.	2
<i>Vrischigam.</i>	
Mankuḷam.	
Rajākamaṅgalam.	
Bhūtapāṇḍi.	
Lāyam.	
Erachakuḷam.	
Peruvila	
Kaḷḷiyāṅkāḍu.	
Villukuri.	
Eraniel.	
Chāthakuḷam.	
Brahmapuram.	3
<i>Dhanu.</i>	
Tanjore.	
Madras.	
Bangalore.	
Bombay.	16
<i>Makaram.</i>	
Udayagiri.	
Punalūr.	
Astamaṅgalam.	4

Appendix A. — (contd.)

	<i>No. of days.</i>
<i>Kumbham.</i>	
Padmanābhapuram.	
Cape.	2
<i>Minam.</i>	
Perumpāvūr.	
Kallil.	
Malayāttūr.	
Kōttapuram.	
Paḷlipuram.	6
<i>Medam.</i>	
Perumpaḷutūr.	
Manalikara.	4
<i>Edavom.</i>	
Paḷūr.	
Śastānkōttai.	10
<i>Mithunam.</i>	
Kulaśēkharapuram.	
Tṛkkakkara.	12
<i>Karkatakam.</i>	
Pulikōṇam.	
Padmanābhapuram.	
Perumpaḷutūr.	6
Total.	<hr/> 76 <hr/>

Places visited by Pandit-Assistant.

	<i>No. of days.</i>
<i>Chingam.</i>	
Padmanābhapuram.	1
<i>Kanni.</i>	
Nāgercoil.	1
Kaṇiyākūḷam.	
<i>Thulam.</i>	
Padmanābhapuram.	1
<i>Makaram.</i>	
Eraniel.	3
<i>Medam.</i>	
Kuḷattūpūḷa.	
Tenmalai.	
Perumpalutūr.	
Chenkōṭṭa.	
Klāṅgād.	8
<i>Mithunam.</i>	
Cape Comorin.	
ŚuchIndram.	8
<i>Karkatakam.</i>	
Puliakottukōnam.	
Perumpalutūr.	7
Total	<hr/> 29 <hr/>

APPENDIX B.

LIST OF INSCRIPTIONS COPIED DURING THE YEAR 1111 M. E.

No.	Place.	Dynasty.	King.	Date.	Language & Script.	Remarks.
1	On the side base of the ruined <i>Baliṭṭha</i> in the Viṣṇu temple unearthed at Nārāpattukāvu near Perumpalutūr in Neyyāttinkara.	Āy.	Ko-Karunanadakkān.	10th year Kanni Jupiter in Karkataka.	Tamil in Vatteḷuttu	Damaged at the end. The record refers to the construction of the <i>balipṭha</i> and offering rice on it.
2	On the four sides of <i>dvaṣastambha</i> of Kanyābhagavati temple, Kanyākumārī.	Vijayanagara.			Sanskrit in Grantha.	Engraving of the inscription is not very deep. Hence object of the inscription has not been correctly known.
3	On the left side post at the eastern entrance behind the <i>dvaṣastambha</i> in the same.			Ko. 740. Adi 10.	Tamil.	Damaged. Seems to register a gift and refers to Dēvi, daughter of Āṇḍicci Ammai of Isāntimaṅgalam.
4	On the back of the western wall of the same.	Cōla.	Rājakēsari.	15th year.	Tamil in Vatteḷuttu.	The inscription is highly damaged, seems to refer to the gift of 25 sheep for a lamb.

5	On the northern wall of the eastern <i>gōpura</i> gate of the Sthānuna- thaśvāmin temple, Su- chīndram.	Vijaya- nagara.	Viṭṭala.	Ko. 720 Āvaṇi, Kṛṣṇa- Jayanti.	Grantha and Tamil.	Damaged. The former portion of the record is in Sanskrit language in Gran- tha script and the latter por- tion is in Tamil. The record refers to the construction of the <i>gōpura</i> .
6	On four sides of a standing stone west of the eastern <i>gōpura</i> in the same.	Travan- core.		Ko. 880 Māsi 26 Su. 10 Thursday.	Tamil.	Registers a settlement of accounts in connection with <i>pūja</i> , <i>vīśeṣapūja</i> , <i>śanti-udā- mai</i> etc., between <i>śvarīpam</i> and temple assembly.
7	On the north wall of the eastern <i>gōpura</i> gate in the same.	Do.	Śaṅkarānā- yana Mūrti- Vēlaikāran Venṛumaṇ- koṇḍa Bhūta- lavīra Rāma- varmar <i>alias</i> Jayatuṅga- nāṭṭu Mūtta- var.	Ko. 722 Tulam Tuesday Aniḷam.	Do.	Records that the king while he was encamping in his palace at Talaikuḷam in Malai-mandalam, he ordered certain " <i>pūjas</i> " be performed in the temple of Tiruven- katam-Udaiyar for the merits of Viṭṭalēśvara.

LIST OF COPPER PLATES COPIED IN THE YEAR 1111 M. E.

No.	Place.	Dynasty.	King.	Date.	Language & script.	Remarks.
1	Copy of a copper plate from Kṛṣṇasamudram.	Vijaya-nagara.	Venkataraya.	Sa. 1508 Vyaya Kartika Uttara Dvadasi.	Sanskrit in Nagari.	Registers a gift of village named Śrī-Partikulasekhara-nallūr near Kṛṣṇasamudram to a number of Brahmins of different families.

APPENDIX C.

LIST OF PHOTOS TAKEN DURING THE YEAR 1111 M. E.

		Size.
1.	Stone image at Padmanabhapuram Palace	half plate.
2 to 5.	Mural paintings at the same palace.	full plate.
6.	Image of Agastya (stone) in the Museum, Trivāndrum.	half plate.
7.	An old painting of Ramavarma <i>alias</i> Dhar- maraja inside the Palace, Trivāndrum.	half plate.
8.	Photo of the outline of mural painting from Cochin State.	full plate.
9.	Siva and Parvati, outline of the painting from Tirunandikara Cave.	full plate.
10.	Lady's Toilet (outline)	full plate.
11.	Kamadeva Do.	full plate.
12.	Raja Rajeswari Do.	Do.
13.	Narada Do.	Do.
14.	Subrahmanya Do.	Do.
15 to 18.	Photo of the Ravi Varma paintings in the Sri Chitralayam.	Do.
19.	Hari-Hara (outline of the painting from Pad- manabhapuram Palace.	Do.
20.	Gaṇeśa worship (outline) Do.	Do.
21.	Natarāja's Dance (outline) Do.	Do.
22.	Śaṣṭa hunting (outline of the painting) at Sri Padmanabhaswami Temple, Trivandrum.	Do.
23.	Around the Guhānāthasvāmin Temple, Cape Comorin.	Do.
24.	Excavation in front of the same temple.	Do.
25.	Tank view (excavated) at the same place.	Do.
26.	Another view of the same.	Do.
27.	Stone Pillar containing Inscription.	Do.
28.	Distant view of the same temple.	Do.
29.	Kālabhairava (stone) at the same temple	half plate
30.	General view of the Vamana temple at Trk- kākara.	full plate.
31.	Tank and temple of the same place.	Do.
32.	Area covered with vegetation at Do.	Do.
33.	Laterite wall (excavated) at the same place.	Do.
34.	Clearing vegetation in the same place	Do.
35.	General view of the wall (excavated) at the same place	Do.
36.	Process of scraping the top surface of the ancient wall.	Do.

37.	Basement of an old structure(excavated)	full plate.
38.	Process of excavating laterite wall.	Do.
39.	Distant view of the excavated wall at the same place.	Do.
40.	View of the excavated wall at Gōpuram.	Do.
41.	View of the excavated monuments at the same place.	Do.
42.	Basement of old structures.	Do.
43.	View showing the old chambers.	Do.
44.	General view of the temple ground at the same place.	Do.
45.	View of the Northern Gōpuram (excavated) at the same place.	Do.
46.	Basement of an old circular shrine(excavated) at the same place.	Do.
47.	Basement of an old quadrangular shrine.	Do.
48.	View of the western Gōpuram (excavated)	Do.
49.	Photo of an old Balikal	Do.
50.	General view of the Turuthu.	Do.
51.	Image of Nagayakshi and Visnu.	half plate.
52.	Photo of the area covered with vegetation at Perumpalūtur.	full plate.
53.	Photo of clearing vegetation in the same place.	Do.
54.	Photo of excavating circular Śrīkoil at the same place.	Do.
55.	Photo of the circular Śrīkoil (after excavation) at the same place.	Do.
56.	Central Hall of the Napier Museum, Trivandrum.	Do.
57.	Side view of the same Hall.	Do.
58.	View of the Rangavilasam Palace, Trivandrum.	Do.
59.	Central Hall of same place (upstairs)	Do.
60.	Corner view of the same hall.	Do.
61 to 63.	Views of the Sri Chitralayam, Trivandrum.	Do.
64.	Central Hall of the Sri Chitralayam, Trivandrum	Do.
65 to 67.	Side rooms of the Sri Chitralayam.	Do.
69 to 72.	Pūja Eduppu procession at Trivandrum.	Do.
73 to 76.	Opening of the Rubber Factory.	Do.
77 to 81.	Opening of the Sri Chitralayam.	Do.
	Bromide prints taken in the year.	334 prints

A P P E N D I X. D.

LIST OF ADDITIONS TO THE LIBRARY IN 1111 M. E.

1. Kudumbaporuty and service Inam lands attached to Mathilagam.
2. Studies in the history of the third dynasty of Vijayanagar.
3. Town planning in ancient India.
4. Some contribution of South India to Indian culture.
5. Culture and costume ; race origins of the past unveiled.
6. The Geographical Dictionary of ancient and medieval India.
7. Calcutta Oriental Series.
8. Calcutta University Anthropological papers No. 6.
9. The first outlines of a systematic Anthropology of Asia.
10. Calcutta Sanskrit Series ; Abhinaya Darpanam.
11. Ten Upanishads
12. Indian civilization and its antiquity.
13. Chronology of ancient India.
14. A study of ancient Indian Numismatics.
15. Social life in ancient India.
16. Studies in Vatsyayana's Kama Sastra.
17. Greater India Society Publication No. 3.
18. Chosen Poems. Presented by Grant Duff.
19. Growth of caste in India.
20. The Music of the orient and occident.
21. Proceedings and Transactions of All India Oriental Conference, Baroda 1933.
22. Intelligent man's guide to Indian Philosophy.
23. The wild tribes in Indian History.
24. Pearls of the faith of Islam's Rosary. (presented)
25. The Ganges of Talkad.
26. The University of Nalanda.
27. Music.
28. The Pallava Geneology.
29. Beginnings of Vijayanagar History.
30. Studies in Pallava History.
31. An Introduction to the study of costume from Nudity to Raiment.
32. Ballads of North Malabar.
33. A study in synthesis.
34. Travancore administration Report for 1110 M. E.
35. India's outlook on life.
36. Dr.S. Krishnaswamy Aiyengar Commemoration volume
37. Bharathiya Chitrakala.
38. The story of civilization Vol. I.
39. Do. Vol. II.

40. The ideals of Indian Art.
41. The year book of oriental art and culture. 1924 to 1925.
42. The Himalayas in Indian Art.
43. The Hand book of Indian Art.
44. The Transformation of Nature.
45. The History of fine arts in India and Ceylon.
46. Studies in Indian Painting.
47. Indian Sculpture and Painting.
48. History of Indian and Indonesian art.
49. An introduction to the study of Medieval Indian sculpture.
50. The year book of Oriental Art. Vol. II plates.
51. Hindu Art in its social setting.

List of other Additions.

1. Annual Report of the Archaeological Survey of Mysore.
2. Do. of the Archaeological Department, Cochin State.
3. Bulletin of the Bhandarkar Research Institute, Poona.
4. Annual Report of the Archaeological Survey of Ceylon.
5. Journal of the Behar and Orissa Research Society.
6. Indian Historical Quarterly.
7. Dwaja.
8. LeMonde Orientale.
9. Bibliography of Indian Archaeology, Kern Institute, Leyden.
10. Publications of the Varendra Research Society.
11. Bulletin of the Dacca University.
12. Journal of the Mythic Society, Bangalore.
13. Publications of the Madras University.
14. Do. of the Annamalai University.
15. Bulletins of the Madras Government Museum.
16. Report of the Watson Museum of antiquities, Rajkot.
17. Bulletin of the Fine Arts Museum Boston.
18. Annual Report of South Indian Epigraphy, Madras.
19. Journal of the Andhra Research Society.
20. Annual Report of the Pudukotta Museum.
21. Journal of the Calcutta Oriental Society.

Journals Subscribed.

1. Indian Art and letters.
2. Architectural Review.
3. Journal of the Indian Society of Oriental Art.
4. Indian Culture.
5. Journal of the Greater Indian Society.



